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THE MUSICAL TIMES, And Singing Class Circular. SEPTEMBER 1st, 1855.

HAYDN'S MASSES.

No. I.

Contributed by E. HOLMES.

(Continued from page 85.)

LIKE Mozart's first Mass in comparison with the rest, this of Haydn takes precedence of all his other Masses:—the first in number, and in excellence. We have need to remember the peculiarities of Haydn—especially the joyful spirit which he carried into religion—to accept this composition as a sacred work; for the voluptuous pleasure of the ear was never more excited than by the beautiful melodies, sparkling orchestral accompaniments, marked rhythm, and phrases that at once reach the heart, existing in this Mass; and nowhere in richer abundance. It is the offering of a genial imagination—the artist delighting in his work—at the altar of joy. In defence of the florid style of Haydn's sacred music, the sentiments of the composer himself may be referred to in the work called *Letters on Haydn*:—"Whenever he thought on God, he could only conceive of him as a being infinitely great, and infinitely good. He added that this last quality of the divine nature inspired him with such confidence and joy, that he could have written even a *Miserere* in *tempo allegro*."

The Mass No. 1, in B flat, in addition to the four vocal and stringed parts, contains in its score oboes, bassoons, trumpets, and drums, and in some of the movements clarinets. It is therefore designed for a large orchestra; but its chief peculiarity is to be more conspicuous than some others in its parts for voices; for Haydn, like Mozart, was so attached to the sound of the orchestra, as often to have made the voices subordinate, and to have produced symphony movements with choral accompaniment, rather than vocal compositions. The *Kyrie* is full of musical impulse and fire; it is marked by Haydn's chords of predilection, and is the evident product of a glowing fancy. Twelve bars *Adagio*, of stately movement, and similar notes in voices and instruments, introduce it:—

Adagio.

Viol. 1. *f* Ky - - - ri - e

Coro. *f* Ky - - - ri - e

After the two bars which correspond to the above, occurs a G \flat in the bass, which is a stroke of the master, and which might, in the phrase of Gluck, be described as a note which "draws blood:—"

Treble. *e* lei - - son.

Alto.

Tenor.

Bass. *e* lei - - son.

The effect of the *sforzando* of the orchestra on the chord of $\frac{6}{4}$ on the G flat, will be remembered with delight by every musician who has heard this Mass. Haydn enjoyed it, and so doubtless did Mozart. Modern music has many instances of a single note or harmony of such reach as to "make the whole world kin." The *Allegro moderato* begins *piano* with a melodious theme:—

Ky - ri - e e - le - i - son.

The first orchestral *forte* after the corresponding bars, is a complete and characteristic specimen of Haydn. What spirit in the two violin parts! What an exhilarating burst the *Kyrie* of the chorus!—

Vio. 1.

Vio. 2.

Treble.

Alto.

Tenor.

Bass.

Bassi.

Ky - ri - e

Ky - ri - e

These two bars repeated and extended into four, the chorus proceeds accompanied by some extremely pretty *fiddling*. The two violins play in unison in the annexed passage:—

Vio. 1.
Vio. 2.

Treble.
Alto.

Tenor.
Bass.
Bassi.

- - son, e lei - - -

- - son, e - lei - - -

If there is somewhat of levity in this progression, the dignity of the orchestral and choral chords on the pedal F, with which this passage concludes, amply redeems it. The subject of the *fugato* is kept up only for thirteen bars, but it is interwoven from time to time with the rest of the *Kyrie* :—

Bass.

Ky - ri - e e - lei-son, e - lei-son.

Counterpoint then gives place to orchestral effect: the chorus is conducted to a *fortissimo* on the chord of F minor, and a passage of repose follows on its dominant. This pedal note of the first violins has rejoiced many a hearer—the distribution of the harmony is beautiful :—

Vio. 1.
Vio. 2.

Treble.
Alto.

Tenor.
Bass.
Bassi.

Ky - - ri -

Ky - - - ri -

Ky - ri - - e

- e

- e lei - - -

The full score of this passage may be thus made out—the oboes double the alto and tenor voices an octave above, the viola and bassoon play in unison with the bass voice. The violins continue a passage of exulting joy :—

Melodies so bright, gushing forth and kept up without abatement from the beginning to the end of a movement, are seldom found in music. The *Christe* divides the *Kyrie* into two parts. The second part principally repeats the first—but the final cadence is introduced by this forcible and dramatic effect of the choral unison :—

Vio. 1.
Vio. 2.

Viola.
Oboi.

Treble.
Alto.

Coro.

Tenor.
Bass.

Fag.
Bassi.

Ky - ri - e

On the third recurrence of the chromatic phrase, it falls with startling energy on a $\frac{4}{2}$ on A flat, the voices spread out in harmony. This beautiful composition displays the advancement of music after Mozart had written his operas and symphonies. The date of Haydn's first six Masses must be in the years approaching 1790.

Unison effects form a great feature of the *Gloria*, which is designed in three movements. The first of these begins with a vociferous jubilation on the common chord and its relatives. With the first *piano* for the stringed instruments, the attention is arrested—the melodies become full of sweetness. The syncopated phrase—six bars answering four—at *bonæ voluntatis*, expresses sentiments of beauty and tenderness in all the parts. This passage is inimitable, and remains alone in music.

Beethoven seems to have been anticipated in an effect shortly to be observed. The orchestra and chorus re-echo this phrase :—

Lauda-mus te

Orchestra. Chorus.

Lauda-mus te

After these echoes responding for six bars, occurs the following mysterious unison passage, a hint in good time for Beethoven :—

Vio. 1.
Vio. 2.
Viola
unis.
Coro.
Bassi.

This effect of orchestral coloring seems scarcely to belong to the last century.

The *Gratias*, G minor, $\frac{3}{4}$, opens with a quartett of voices of such melodious counterpoint that the instruments accompany in duplicate. The tenor leads off—

Treble.

All that the movement of parts can accomplish for expression, this movement shows. Passing the beautifully-conducted first twelve bars, let us take the four following for an example. What can show greater elegance of thought or richness of invention?—

Treble.
Alto.
Tenor.
Bass.

This sedate and expressive movement goes off into a chorus in $\frac{3}{4}$ —

Qui tol - - lis.

a piece of close counterpoint fugato. The *Miserere*, uttered by the chorus in unison, while the orchestra sustain the chords, is dramatically effective, and there is a more imposing instance of this at the words *Qui sedes*. The *Quoniam* consists of an orchestral introduction and a fugue on two subjects, one of the finest that ever fell from the pen of composer. The principal and the counter-subject begin at once with animation—

Treble.
Tenor.

introducing one of the most brilliant examples of a fugue clearly conducted to the end in the double counterpoint of the octave and the tenth. At once beautiful and scientific, it has never been excelled by Haydn, even in his oratorios.

Of the profusion of melodies in this Mass the *Credo* is an example; its simple joyous opening pleases every ear. The *Et incarnatus*, in E flat, $\frac{3}{4}$, *Adagio*, is of poetical design and profound expression; opening in the form of a round for women's voices, it is followed by a trio for men, and a magnificent *tutti piano* of the choir. The *Passus* tells of an advanced period of music, and of Beethoven, in the bare intervals; octaves holding in treble and tenor, and moving in alto and bass:—

Adagio. Passus, Pas - sus, Pas - - -
Tutti. p

sus et

sus et

f Org.

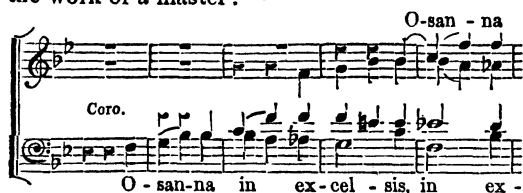
This *crescendo* possesses an awful beauty, and is, in its elevation of feeling, sublime. Peculiar sentiments connected with the *Et incarnatus* wrought upon the genius of Haydn, and transported him beyond himself in this department of his Masses. He is often successful in setting these words. The closing bars are the first subject sung *tutti piano*, producing angelical sweetness of effect. A study in the art of accompaniment is presented in the few notes and delicate touches of the score, especially in the manner in which the clarinets and bassoons aid the voices.

At *Et resurrexit*, the *Allegro* proceeds in $\frac{3}{4}$, with music of a vigorous and dramatic coloring, fitted to introduce one of the most sprightly efforts of genius in the whole work—the accompanied Amen fugue *Et vitam*—

Vivace assai.

Without one moment's relaxation, this impetuous violin part is maintained throughout the fugue; the effect is indescribably brilliant. The *tempo* is quick, like the minuet of a symphony; and the melodious voice parts, with the vivacity of the violins, keep the hearer in an ecstasy of enjoyment. No one could have produced this delightful fugue but Haydn—the character of the subjects and accompaniment, *vivace assai*, in triple time, is marked by the speciality of his genius. It is probable that he was the inventor of the fugue accompanied.

The *Sanctus* and *Pleni sunt Cœli* are inferior to the rest of the work. The *Osanna* is very pretty. This point of clear natural imitation is the work of a master:—



Nothing better becomes the lucid Haydn than a playful strain of counterpoint. The *Benedictus*, in E flat, begins with the theme for a quartet movement, and is a very elegant piece of music. We miss in it, however, that religious sweetness and celestial character which in Mozart's treatment of the *Benedictus* seem an inspiration of the Divinity. The *Agnus Dei*, in B flat minor, looks like a leaf out of the "Seven last words"—the style is closely similar to those celebrated *Adagios*. It is accompanied only by stringed instruments, depending upon the beauty of the melodious parts for its interest, and in this respect it is perfection. After two bars from the instruments, *staccato* and *piano*, to excite attention, the choir begins *mezzo forte*:—



This mournful theme reminds of the *Passione*. The second principal theme is in D flat major—the melody is original in the accent, and of refined elegance:—



Closing as the movement does, in a strain of extreme solemnity, it might be perhaps objected that the change to the vivacious *Dona* is somewhat over-sudden. Such a vigorous masculine energy, however, pervades this finale, that it soon quiets objections, and carries the hearer with it in its triumphant course. The pulses of delight beat high through this noble work. The genial humanity of the composer is present to us in all the symphonies and melodies of this Mass; the love of the thing in him was great; and truly music is never so delightful as when "from the fulness of the heart the *pen* speaketh."

(To be continued.)

MUSIC

AMONG THE POETS AND POETICAL WRITERS.

By MARY COWDEN CLARKE.

(Continued from page 86.)

It would be injustice to advert to Shelley's renowned poem on the Sky-lark, without giving it entire. Throughout, it is musical,—in its poetic harmony, its subject, and its exciting beauty.

"Hail to thee, blithe spirit!

Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart

In profuse strains of unpremeditated art.

Higher still and higher
From the earth thou springest,
Like a cloud of fire!
The blue deep thou wingest.

And singing, still dost soar, and soaring ever singest.

In the golden lightning
Of the sunken sun,
O'er which clouds are brightening,
Thou dost float and run,

Like an embodied joy, whose race is just begun.

The pale purple even
Melts around thy flight;
Like a star of heaven

In the broad daylight,
Thou art unseen, but yet I hear thy shrill delight.

Keen as are the arrows
Of that silver sphere,
Whose intense lamp narrows
In the white dawn clear,

Until we hardly see, we feel that it is there.

All the earth and air
With thy voice is loud,
As, when night is bare,
From one lonely cloud

The moon rains out her beams, and heaven is overflowed.

What thou art, we know not;
What is most like thee?

From rainbow clouds there flow not
Drops so bright to see,
As from thy presence showers a rain of melody.